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REGINALD TOWNSEND, Secretary,

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

BLOT ON SPRING ACADEMY.

We are not only surprised, but amazed, that an artist of such standing and reputation as Sergeant Kendall should have sent to the current Spring Academy—and, with his privilege as an Academician, have had hung on the line—such a picture as that entitled "The Sphinx" now on view in the Centre Gallery in the Fine Arts Building.

The fact of this picture's presence in the popular exhibition, through the old time and long adversely criticised Academician's privilege of having his works admitted to and hung at Academy displays—emphasizes strongly the need of the abrogation, or, at least, the modification of this old privilege. We firmly believe that no Academy Jury would have passed such a work or permitted its hanging had it been in their power to exclude it.

The fact that this repellant work—for it is nothing else—should have been shown without opposition at the last annual exhibition of the Art Institute in Chicago—a city in which the police "pulled" Chabas' pure and lovely "September Morn" as indecent—does not justify its acceptance in New York and especially by the old National Academy, which veteran Institution has hitherto always stood for the good in art and the elevation and education of the public art taste. The Academy, in fact, has hitherto been considered a "Custos Morum" as well as a Custos Artium.

The picture—we do not hesitate to say—and we are convinced that in this opinion we have the support of all true art lovers and right thinking people—is unworthy of the artist and of American art. It is not only suggestive in the extreme—but decadent in idea and conception. Far better that the Academy should exhibit the deformed figures that pass for human beings in the works of such so-called "modernists" as the Zorachs and some of their fellows, than to have admitted this canvas, degrading to the young, and false to every conception of the true and beautiful. And it is not a good work of art—the face is not well modelled, the values are not true and the pose is not only repulsive but almost impossible. And this from Sergeant Kendall—erstwhile a painter of pure mothers and children—and in whose former pictures a rare refinement of feeling and expression were their most delightful features. Was "The Sphinx", of course, inspired as to subject by Kipling's "Vampire," painted by Mr. Kendall and sent to the Academy in deference to the wave of so-called "new art" and new ideas that is now sweeping over the land in painting, sculpture, and even poetry, and to make a sensation?

HACKLEY GETS NEW PICTURES.

The Hackley Art Gallery, Muskegon, Mich., has added 5 canvases to its permanent collection, the result of Director Raymond Wyer's purchases at the recent Blakeslee sale at the American Art Galleries, N. Y. These are: "Portrait of Young Lady," Clouet School; George Pencz's "Portrait of a Lady"; "Three Men" (fragment), by Van Den Eeckhout, and 2 sketches by William Orchardson.

THE BLAKELOCK MATTER.

It is paradoxical that the fact of pictures by the unfortunate American painter Blakelock having brought sensationally high prices at the recent Lambert sale, seems to have been necessary to direct the attention, even of the art public, to his condition, and the needs of his family. We have called the attention of our readers, from time to time during the past few years to the Blakelock case, but in this over-commercialized country and period, the appeal of high money figures to the public has alone, at last, influenced a movement of relief through certain channels for the artist who is not in need himself of creature comforts—all he can enjoy. The Artists' Fund Society has more wisely, and not so influenced by the high prices for Blakelocks of the sale, voted a monthly sum to Mrs. Blakelock and her family.

Why would this not be a good time to start a movement, similar to that under way in France when the war came, for legislation that would compel the setting apart of a certain percentage of the sale price of artists' works, while living, for the support or benefit of their families or heirs after their death?

ALTMAN MEMLING ENDORSED.

Some aspersions upon the correctness of the attribution of the "Portrait of an Old Man" in the Altman collection in the Metropolitan Museum to Memling, having been recently published, it is interesting to know that the Museum authorities have a letter from no less an authority than Dr. Freedlander of the Berlin Museum, attesting its authorship by the early Flemish master.

The picture, it would seem, is too well known to make reflections upon its authenticity at this late day either safe or wise. It was in the famous exhibition of old Flemish art at Bruges in 1902 and was then attributed to Van Eyck. Afterwards both Dr. Freedlander, and Weale, another authority of repute, pronounced it a genuine and fine example of Memling.

"SUPERIOR"—NOT "INFERIOR."

The Linotype machine, especially when combined with careless or unintelligent proof reading, can cause more annoyance than any later human labor-saving invention. This machine, and inexplicable carelessness in proof reading, made us say last week in our story of the two interesting pictures by Terburg and Goya, that Mr. Charles P. Taft has added to his choice collection in Cincinnati, that these were "inferior" examples of the painters. We can only hope that the context of the article enabled our readers to see that we intended to designate these fine works as "superior," not as "inferior" examples.

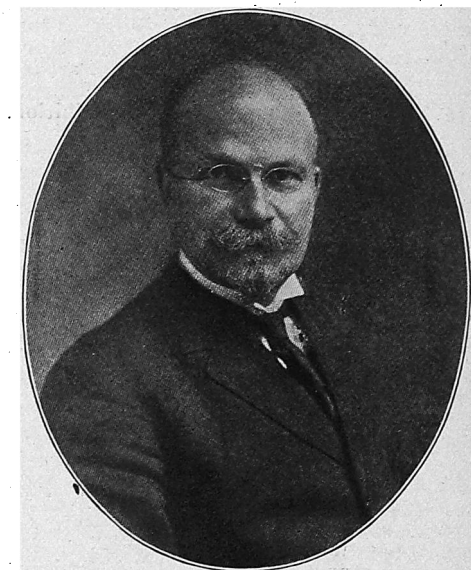
Nicholas R. Brewer is showing 60 oils at the gallery of the Cedar Rapids (Iowa) Art Ass'n. There are portraits, figures, land and sea scapes.

Mr. Eugene Glaenger, of Jacques, Seligmann & Co., left the Hospital this week after a severe operation, happily convalescent.

OBITUARY.

Henry Wolf.

Henry Wolf, the famous American wood engraver and member of the Academy of Design, died at his home in this city on March 18, in his 64th year. With the exception of his friend, Timothy Cole, he was the last of the great wood engravers of the modern American school, which flourished most luxuriantly over a quarter of a century ago. Mr. Wolf, whose death will be widely regretted, not only on account of the loss to art, but because of his many estimable personal traits, was born in Eckwersheim, Alsace, and became a pupil of Jacques Levy, then a famous engraver at Strassburg. He came to this country in 1871 and soon became noted for his work, notably in Harper's and the Century magazines, and on the passing of the fashion of using his art for illustration, continued to produce blocks, proofs from which were eagerly sought by collectors. Among Mr. Wolf's most notable blocks were a series of American artists, the portraits of Carlyle,



THE LATE HENRY WOLF

Lincoln, Joseph Jefferson, "The Evening Star," "The Morning Star," "Morning Mists," "The Duck Pond," "The Scattering of the Mists," "Evening," "Lower New York in a Mist" and "Swan Lake, Central Park." Mr. Wolf, who was a life member of the Lotus Club, was chosen in 1905 an associate of the National Academy and three years later was made a full member. He also belonged to the American Federation of Arts, the London International Society of Sculptors, Engravers and Painters and the Paris Union Internationale des Beaux Arts et des Lettres. He was a member of the juries at the International Exposition in Paris in 1889, at Buffalo in 1901 and at St. Louis in 1904. At the French Salon in 1888 he received an honorable mention and at that in 1895 a gold medal. At the Chicago Exposition in 1893 he was awarded a first class medal, received a silver medal in 1903 at Rouen, and a gold medal at St. Louis in 1904. He was awarded a grand prize at the Panama Pacific Exposition. Mr. Wolf is survived by his wife, who was Miss Rose Masseé, and a son, Austin Wolf.

THE MARCH BURLINGTON.

The March number of the Burlington Magazine has for a frontispiece, a reproduction of Durer's india ink drawing of "The Brazen Serpent" in the collection of M. Eugene Rodrigues of Paris. This is accompanied by a short comparative criticism by Campbell Dodgson. Horatio R. F. Brown writes of Com. G. T. Rivoira's latest volume on Mussulman Architecture and Edward Speyer of the portraits of "Mozart at the National Gallery" and elsewhere. S. Squire Quigg, M. D., concludes his remarks on "Art and Medicine" and Amanda Coomaraswamy the discussion of the Buddhist Primitives. Hamilton Bell tells of Mr. C. L. Rutherford's Chinese bronzes and Sir Martin Conway gives an account of the "Mrs. Grundy of Furnes," who was Alienor Vicomtesse de Furnes, daughter of a maid of honor of Isabella of Portugal, third wife of Duke Philip the Good. Walter Sickert discusses "The True Futurism" and holds that art systems and theories are generally disastrous in practice. The Burlington may be had of James B. Townsend, 15 E. 40 St.